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Students of Bryn Mawr College

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The College News

VOL. XLVIII—NO. 13

ARDMORE and BRYN MAWR, PA. WEDNESDAY, FEBRUARY 20, 1963

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PRICE 20 CENTS

Celebrated Literary Critic Frye Says 'The Poet Lives in a Simple Realm' Imagination and Polish Characterize Freshmen's "Hitherto and Ever After"

According to Mr. Northrop Frye, distinguished literary critic and president of Victoria College in the University of Toronto, the poet lives in a simple realm where "the sun rises in the east and sets in the west over a flat world."

This is not to say that Mr. Frye condemns the poet, for in his lecture in Goodhart on Monday evening he quickly established himself as a "style over content" man: it is not for ideas, but for new ways of expressing these ideas, that we admire the poet and read his poetry.

Shakespeare's philosophy was platitudeous and Dylan Thomas's world was one of ancient astrology rather than modern science, but Mr. Frye pointed out that nothing could be less important.

"The poet is not profound except by accident." He is an intellectual atavist who ignores modern science and thrives on superstition. He searches for the new expression of the commonplace idea, and the Trojan war is just as valid a subject for the modern poet as it was for Homer.

Coming closer to the heart of his ostensible subject, "Action and Image in Modern Poetry," Mr. Frye undertook a consideration of myth as a foundation from which all poetry is derived. Literature, he defined as originally an attempt to "transform the non-human physical environment into something of human shape," to set up conventions to protect itself from life.

Myth is one of the important means by which literature attempts to "swallow" life and present it in the form of possibilities rather than actualities. It follows from the nature of the poet—the poet as recreator, not originator, of ideas—that he should use myth and fill in its "cloudy outlines" with details of his own making.

Thus Mr. Frye feels that it is impossible to understand modern poet-

ry without realizing its relation to ancient myth. The modern poet differs in form from his predecessors but not in the use of mythology.

Mr. Frye ended his urbane and witty lecture with a statement of the tasks that criticism has before it. Judging from the large and attentive audience that turned out to hear him, the literary community will be eagerly awaiting his own answers to some of the still-unanswered questions he raised.



Act I, Scene I: Aunt Abigail (Mary Currie), Cousin Alphonse (Andy Miller), Aunt Matilda (Donna Macek), Heather McCauley (Jackie Giuliano), Uncle James (Debbie Rogers), Aunt Josephine (Diane Sampson), and the Lawyer (Suzanne Weidell) gather in the drawing room of the McCauley Castle to read grandma's will.

Elections Revisions Provide 'Hot' Subject for Legislature

by Sallee Horhovitz, '64
and Susan Morris, '64

The business for the Legislature meeting of Monday afternoon was to be a vote on the proposed revision of the Undergrad constitution, made every four years. But introduction of a more controversial subject resulted in a change of the schedule.

President-elect Cathy Truwell announced at the opening of the meeting that proposals of the Election Revision Committee would be the first order of business.

Shirley Daniels, Chairman of the Elections Revisions Committee, made the suggestion that the election system be provisionally (i.e. for this year only) shortened and simplified in this way: Undergrad and Self-Gov will have a shortened dinner system, their candidates going to two halls each night, and only to the major dorms.

This will extend from Monday through Wednesday of election week, elections taking place on Thursday. Candidates for the office of President for the five non-*ipso-facto* organizations (i.e. League, Alliance, Athletic Association, Arts Council, Interfaith), and for NSA representative will meet in the Deanery on one day during election week to speak with interested stu-

dents about their policies. This proposal will shorten the existing election system from four to two weeks.

A violent and lengthy discussion followed this proposal. Lee Cooper, President of Rockefeller Hall, suggested that the proposal (made in the form of a motion) was unconstitutional because it interfered with the autonomy of the five organizations. Legislature, however, decided that the proposal was constitutional by a 35-14 vote.

Sue Gumpert, then proposed an amendment allowing the presidents to the "Big Five" to determine, at their discretion, whether or not the proposed election system would apply to their respective organizations.

After further debate, the amendment was defeated (ca. 35-13). The original proposal was then passed (40-12); after Shirley Daniels had explained that, under her plan, individual candidates could campaign at meals in various halls if they chose.

The nominees would then be campaigning under their own auspices and not under those of the Official College election system.

Since the discussion of this motion was crowded with procedural vagaries, and lengthy points of inquiry, there was not enough time to consider the revision of the Undergrad constitution, the original item on the agenda.

by Peter Leach, Instructor in English

The freshman imagination ran deep here this winter. In the class of '66 show *Hitherto and Ever After* it plumbed a blue clad nymph with a large golden key in her hand.

She inherits this second symbol from her rich grandmother and after a choreo-chromatic dream beats it underground. In the castle basement, she has some instructive encounters with characters from the past of the race. She joins their mad banquet to welcome the late grandmother, then, she manipulates the golden opener and cuts out misty-eyed into the golden light there beyond the gold handled door.

When *Hitherto and Ever After* played around with its theme, of, say, initiating or finding the handle or the key-hole on the great world, it worked just fine. Its authors had invented a story better than they realized. They caught much of the right tone for that story and kept it up most of the time. The production was rambunctious, ambitious, but well rehearsed, and often very funny.

When *Hitherto and Ever After* went serious, well, it went serious. In the idea of the alas necessary bed-

room soliloquy and the West-Side-Story expressionistic dance, the eternal yearning filly got the bit in her teeth. As the action went subterranean, a better muse took charge until the radiant exit into life. In the finale chorus all the comic timbre was lost. It sounded like the *March of Dimes* song.

When I stand back to regard the class show as a genre, however, I tend to forgive the moments of barefoot girlishness in this one. It never fell to the dismal reiteration of cheap topical allusion, which most young men's class shows are made of. It flirted only now and then at the other general sin of young aestheticism.

The last scene did offer a common technical problem of stage writing. The authors ran out of stiff obstacles for their protagonist to overcome. Once she knew where the keyhole her key fit was, she should have been made to face more concrete resistance to her mission of getting out the door.

Her own ignorance and fear of what lay outside never seemed to faze her much. Only a vague curiosity about the banquet and a weak affection and respect for the spooks held her back. Their failure to enlighten her and their murmurs of protest that no McCauley ever went out there were the rudiments of some antagonism but never took form as action. The Family Spirit's warnings against staying for the banquet proved unnecessary. The implied destruction of the heroine's respect as the hero's of the family past debunked each other remained dramatically obscure.

The script should have showed her wanting out or wanting to stay much harder and showed some wicked aunt or uncle combination or other working just as hard to stop or get rid of her.

The audience was well prepared for some climactic episode at the spooks' banquet. Instead the conflict petered out and the climax never came. If this problem had been solved, the comic promise of the show might well have been saved from the resurgent sentiment of its ending.

The considerable polish of the production was a credit to director Pamela Gould, her assistant Caroline Burlingham, and stage manager Judith Goodwin. Jacqueline Batten's musical direction and Alice Ely's orchestration helped the mood and pace of the show with generally clever and well executed tunes. Deborah Arkush's sets were finished, suggestive, and founded on practical ground plans. Choreographer Pamela Mulac led her dancers with precision and skill.

Hitherto and Ever After relied more on story than on song. "Poor Grandma's Dead" was derivative but effective. "It All Started with Democracy" was about as current as newspaper allusion can get. "Men

Continued on Page 4, Col. 4

Self-Gov. To Give Midnight Crawlers Later Exit Permits

One of the most important revisions made in the Self-Gov Constitution went into effect February 11. It was a change that will permit students to leave the halls between 10:30 p.m. and 12:30 a.m. without special permission from the Hall President.

The responsibility which was formerly the warden's, that of locking the door and making sure that it remains locked until the lantern man comes on duty, will belong to a student door keeper. Between these hours, students wishing to leave the hall will be let out by this girl and those wishing to enter will be let in when they knock.

On Friday nights the halls will not be locked until 12:30 a.m.; in other words, the present Friday night system will continue as before. On the lantern man's night off, the warden will open the door for girls wishing to enter the hall between 12:30 and 2:00 a.m.

Students are reminded, however, that if they plan to be out of their halls after 10:30 or to leave after 10:30, they still must sign out.

Professor Ashmole To Present Lecture On Old Greek Art

"The greatest British authority on Greek sculpture" is the way Mrs. Brunhild Ridgway, Assistant Professor of the Department of Classical and Near Eastern Archeology, described Professor Bernard Ashmole, Professor Emeritus of the University of Oxford, who will present the Horace White Memorial Lecture this year. He will speak on the topic "Is Classical Greek Sculpture Empty of Feeling?" Tuesday, February 26, at 8:30 p.m. in Goodhart.

Although this is Professor Ashmole's first visit to the United States, he is well known for his distinguished career as an archeologist and educator. He attended Hartford College, Oxford, and was Yates Professor of Archeology at the University of London from 1929 to 1948. He held the position of Lincoln Professor of Classical Archeology and Art at Oxford from 1956 until his retirement, and was also Keeper of Greek and Roman Antiquities at the British Museum from 1939 to 1956.

"It is particularly appropriate for Professor Ashmole to speak at Bryn Mawr," said Mias Machteld Mellink, Chairman of the Department of Classical and Near Eastern Archeology, "because lectures on Greek sculpture are in the tradition of Bryn Mawr."

THE COLLEGE NEWS



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- A Plea -

The redecoration of four showcases or "smokers" on campus, made possible by an alumna gift, was much needed and a welcome surprise. It is important to have a pleasant atmosphere in which to entertain our guests, and we need public rooms which we ourselves will enjoy using.

The condition to which these showcases has deteriorated is deplorable. In some cases, the new furniture for them has not even been paid for yet, but it is already shabby.

As a place of gathering in the halls, the showcases, whether newly decorated or not, are bound to get hard wear. They are there to be used and they should be used. But there is no excuse for carelessness, and it is carelessness that has made the showcases look the way they do.

Anyone can knock an ashtray off the arm of a sofa; almost anyone can throw a glass of milk through a valuable screen in a moment of over-ebullience, but the damage caused is costly to repair.

It takes only a small amount of effort to keep the showcases in good condition, so think before you prop your feet up on the sofa or knock your cigarette ashes on the rug.

- Physical Fitness -

Discovery of a 1908 Theodore Roosevelt order that all Marine Corps company officers must be able to march 50 miles in 20 hours, double timing the last 700 yards, has caused an upheaval in the White House and national reverberations in regard to physical fitness.

There are rumors that Press Secretary Pierre Salinger is in the doghouse with President Kennedy; a Philadelphia group set out on a 20 mile march this week.

News of this matter had typical impact on the Bryn Mawr campus. There has been a suggestion that Bryn Mawr organize a hike to some appropriate town in New Jersey, but rather than taking up the cause of physical fitness with such extremism, perhaps it is more suitable to make an evaluation of the physical state of Bryn Mawr.

The infirmary was overcrowded when an intestinal disease flattened a large section of the campus in recent weeks. Smoker's hack, post-nasal drip, "sleeping" sickness and other minor disorders rampant on campus are signs of a decadent physical condition.

We recommend that the time is long past due for Bryn Mawr to improve its physical condition. We must act before it is too late. Members of the hockey team have long been a group with a sound goal but no support. We must join them in their Merion Green dogtrot. But we must also go further.

There must be organization on the hall level, with a program of exercises before all meals. Running to classes would also have an ameliorative effect. Our efforts must reach out to the faculty and we would like to take this opportunity to recommend a regimen of weight-lifting and jump-rope for them.

Finally, when our physical state has been improved sufficiently, our efforts should culminate in a physical fitness day. An award for Most Physically Fit should be made, and the student who wins it should be sent to Washington to offer her services to the President as the national paragon of physical fitness. Bryn Mawr must forge again into new frontiers, and we cannot do it as ninety pound weaklings.

Editors Discuss Press Responsibility;

Oakes, Davis, Wagner Will Convene

by Jody Green, '64

On Monday night, February 25, the editors of three of the finest American newspapers will gather at Bryn Mawr, to discuss "The Responsibility of the Press."

John Oakes of the New York Times, Saville Davis of the Christian Science Monitor, and Philip Wagner of the Baltimore Sun will speak in Goodhart at 8:00. Each man will present his views in a short speech of 30 minutes or so, and then defend it in the subsequent discussion.

"It is not enough that the press be free; it must be responsible also," states Lester Markel in the February 9 Saturday Review. Is this a valid judgment? If so, to what extent and in what sense does the press have a responsibility? How does the fact of the press's divided loyalty—to its readers and to its government—affect its treatment of the news?

These are questions which we, as thoughtful members of a democratic society whose successful functioning depends on an enlightened public, must ask.

Alliance hopes, therefore, that by bringing together three excellent editors some significant conclusions can be reached about an important question.

Each year the Alliance has sponsored a major program to provide an opportunity for deeper investigation of a topic than is possible with a one-man, one-speech format.

Last year the problems of Latin America were considered; the previous year the role of the intellectual was the topic. This year's topic, "The Responsibility of the Press," is of particularly wide interest, and the speakers are particularly well-qualified to consider it. So -- come listen!

Students Question Merits of Revision, Contest Procedure

To the Editor:

We propose reconsideration of the election revision as passed in today's meeting of Legislature. Aside from questions of constitutionality that may or may not have been left unanswered by the procedures of the meeting, there still remains the question that was never discussed—the merits of the Election Committee's proposal.

The primary issue here is certainly whether or not the proposal is good for the campus, whether or not the dinner system is something to be preserved. While there was time devoted to the issue of constitutionality, the time used for discussion of the merits of the proposal was one minute. We do not feel that a one-minute discussion is a substantial discussion for a decision to vote on such a fundamental issue. We therefore appeal to Legislature to re-examine the logic of the approved proposal. Does the innovation really accomplish the objectives expressed by the Election Committee?

Sandy Shapiro, '66
 Lynn Scholz, '66
 Lindsay Clemson, '63

Who's Who

Statistics from Who's Who in American Women show that among colleges the Seven Sisters have the highest number of graduates included in that register. Vassar turns out the most Who's Who's, at a rate of 1 to every 31 graduates; Bryn Mawr is second with 1 to every 33; Radcliffe, alas, is third with 1 to every 37.

From Togo, BMC Graduate Sends Letter of Appreciation, Ode To Life

To the Editor:

I am sending this jingle in the hope that you can use it. At this time when the college is trying to match up for the Ford Foundation grant perhaps it can call attention to the wonderful preparation Bryn Mawr gives for a career in international affairs services.

In backing up my husband, who is a career Foreign Service officer, I have found my Bryn Mawr

years' irreplaceable training. There are many hundreds of Bryn Mawr AB's, MA's and Ph.D's working in this limitless field as officers or wives of diplomats, vital bureaucrats and in business and international organizations overseas. Add the many in teaching, research, and communication media and you have a major contribution to the nation's security from "a small women's college in Pennsylvania."

ODE TO LIFE AT HARDSHIP POSTS:

How to travel in the bush and enjoy it

Dedicated to Dr. Caroline Robbins in gratitude for her teaching and guidance

Pretend that you're thirteen again, a-thirst for High Adventure,
 Travaux Publique's poor washboard roads, perhaps you will not censure.
 A pillow in the small of back, another for your bottom,
 For seatcover: a terry towel, wear sandals if you've got 'em.
 For picnics bring tomato sauce, forget about the flies,
 To counter-act that constant dust, whip out your "Wash-n-dri's."
 Take Vioform 'fore every meal, Ice tea's the tonic drink,
 Of dysentery at village feasts, you'll never have to think.
 Arrive at noon and sleep 'til dusk, then savour evening's party,
 Arise 'fore dawn when all is cool, set out right hale and hearty.
 Keep careful notes of all that's strange, don't shy from taking pictures,
 A year from now, most odd will seem: electric lighting fixtures.
 On avenues of stately-teak, kids bicycle to school,
 In airy shuttered little huts: "histoire et le calcul."
 When troubles come, as come they do, Historical Perspective
 Will keep you sane, help others too, for nerves the best corrective.
 Oh, joys of undeveloped lands, no crowds, no television,
 No noise from traffic's busy rush; nor mortgaged subdivision.

Leila Jackson Poullada '48
 Lomé, Republic of Togo

THE ONE HUNDRED SEVENTY-SIX PAGES
 OF THE YEARBOOK OF 1963 ARE BETTER
 THAN THOSE OF ANY OTHER CLASS'S
 Order yours from Anne Dobbin, Rhoads

Student Praises Swarthmore Parley As A Valuable Educational Project

Dear Editor:

The Swarthmore student conference on "Democracy and Development in Latin America" was one of the most professional conferences I have ever attended, and I have seen a considerable number of efforts. The question I immediately ask is why have not Bryn Mawr or Haverford or both produced anything comparable.

The thought leads further. First the Swarthmore conference was successful because it was conceived as a major conference in a neglected field. The topic was one which is not resolved; it is being thought and rethought in the United States and in Latin America. It is a topic which has not received adequate attention from policy makers and citizens and one which needs more students devoted to its consideration. It is controversial, unsolved and a serious challenge to any America who cares at all about the future of Latin America and the relationship of the United States to that future.

The resource people gathered to the conference were a large percentage of the entire group of serious Latin American scholars in the United States and several of the foremost Latin American economists. These are the people who are doing what thinking is being done in the field and who are shaping our long-range attitudes toward Latin America. Swarthmore students spent extraordinary amounts of time and energy securing such a collection of distinguished writers but their presence gave the conference participants a unique exposure to significant analytical thinking. And the sheer number of Latin American scholars participating prevented the conference, unlike so

many others, from being organized and shared ignorance.

Finally, the scale of the conference and the preparation for it attested to Swarthmore's determination to offer a valuable educational experience. There were sets of background papers for each sub-topic of the conference, compiled by the Swarthmore students and sent to each delegate before the conference. Scheidt, particularly those with Latin American studies programs, were invited from all over the country and the publicity was frequent and tempting. Swarthmore obtained grants for the conference to enable them to invite good people, to publish so profusely and to keep conference fees low. Add to that a smooth-running conference schedule and adequate accommodations and one can understand the success.

I suggest the reason Swarthmore students are able to produce this kind of job is that the conference was a project supported wholeheartedly by the Swarthmore Student Council, the faculty and the administration. The Student Council committed the energy of the school to the project and it was integrated into every relevant department. Faculty and administration gave a great deal more than their approval. The students had a place to work (the student activities building) and resources of equipment, telephones, typewriters, mimeograph materials). But more than this, Swarthmore had a group of student council members committed to the success of the conference. (This latter phenomenon is generally unknown at Bryn Mawr for anything more significant than Hell-week).

I can't believe that Bryn Mawr and Haverford do not have students as capable as those at Swarthmore. I like to think an organized and active Student Council here could elicit the same committed response. And I certainly reject the idea that a student's role in the educational community does not include a topic as controversial and unresolved as the political and economic direction of Latin America. It seems to me an example stands before us which we can either rise to meet or fail. The conference was an invaluable educational experience for every student who created it or who participated in it. Let us not continue to deprive ourselves of such an experience.

Mary Beth Schaub, '64

Applebee



i looked into a crystal ball
 about a week ago
 and there i saw what soon would
 come

along with freshman show.
 but not a single word i said
 and not a wing did flutter
 and now the freshmen also know
 they not a word must mutter.
 for hell week's past
 and freshman show
 and hither after too.
 the freshmen now are very wise
 but what is left to do
 they do not know a thing about
 and isn't that terrific
 that we can talk about may day
 and never be specific . . .

complacently,
 applebee

Planned Events Include Lectures, Music And Art

Thursday, February 21, 8:30 p.m. Sylvia Kenney, Assistant Professor of Music, will speak on "Fifteenth Century Musical Performance as Revealed in Renaissance Painting," on Thursday, February 21 at 8:30. The lecture, which will be illustrated, is going to be given in the Common Room.

Friday, February 22, 8:30 The Bryn Mawr-Haverford Orchestra will present its second concert of the year on Friday, February 22 at 8:30 in Rober Hall, Haverford.

The program, to be conducted by Dr. William Reese, will include: Mozart's Concerto for Clarinet and Orchestra, K. 622, with Nina Greenberg, clarinetist; Sibelius' Karelia

Students, Experts Discuss Problems Of Latin Countries

The main question considered at the Swarthmore Intercollegiate Conference on Democracy and Development in Latin America this past weekend was whether or not political democracy and economic development are compatible in Latin America.

The first address of the conference was given on Friday evening by Ambassador Chester Bowles, Presidential Assistant for Asian, African, and Latin American Affairs. Ambassador Bowles spoke on "Democracy and Development in Inter-American Affairs," saying that the United States cannot expect to promote the ideal of democracy without first applying it at home. As long as the ideal of democracy is contradicted in the United States, by segregation and unequal representation in Congress, Latin Americans cannot be expected to have much faith in it.

The second speaker was Senor Cleantho de Piava Liette, Executive Director of the Inter-American Development Bank, who spoke on "Economic Development and Social Change in Latin America." He stated that economic development is important only insofar as it is associated with nationalism. In other words, development must stir the imagination and the energies of the Latin American people if it is to have much success or significance.

Saturday morning, Professor George Blanksten of Northwestern University presented "A General Theory of Politics and Development as Applied to Latin America." He described the political characteristics of under-developed economies and discussed the relationship of democracy to social change.

EMINENT PANELISTS

Later, several experts on Latin America participated in panel discussions on "Political Movements and Social Change."

On Saturday afternoon the panelists led seminar discussions on "The Agricultural Sector of Latin American Development," "The Urban Middle Class," "The Urban Lower Class," "The Military," and "The Church." These discussions gave student delegates an opportunity to take part in a thorough discussion of one of the topics.

Another panel discussion followed. The panelists, led by Professor John Harrison of the University of Texas, were Latin American students who discussed "The Role of the University in Latin America." Seminars on student politics followed.

On Sunday morning, the final panel discussion tried to summarize the various ideas which had been expressed at the conference. It considered such questions as the compatibility of democracy and development and the successes and failures of the Alliance for Progress. Bryn Mawr sent ten delegates to the conference.

(ed. note: see letter, p. 2).

Suite, Op. 11; a Festival Suite for String Orchestra and Trumpets by J. K. F. Fischer; Five Pieces for String Orchestra, Op. 44, No. 4 by Hindemith; and Virgil Thomson's "Arcadian Songs and Dances" from The Louisiana Story. Admission is free.

Sunday, February 24, 3:00 p.m. Members and students of the Department of Music will present a Program of Baroque Music in the Music Room, Sunday, February 24.

Monday, February 25, 8:00 p.m. Alliance will sponsor a conference on the Resonability of the Press on Monday, February 25. (See page two).

Tuesday, February 26, 8:30 p.m. Bernhard Ashmole, Professor Emeritus of Classical Archaeology, Oxford University, will give a Horace White Memorial Lecture on "Is Classical Greek Sculpture Empty of Feeling?" on Tuesday, February 26. The lecture will be illustrated. (See page one).

Wednesday, February 27, 8:00 p.m. "Joyce's Ulysses: the Homeric Perspectives" will be the topic of a lecture by A. Walton Litz, Associate Professor of English at Princeton University. The lecture, sponsored by the English Department, will be given in the Common Room on Wednesday, February 27.

Lynn Thomas Skates In Competition And Alternates On US Worlds Team

The day after she finished her last exam, one sophomore was far from Bryn Mawr and her books. Lynn Thomas was in Longbeach, California.

She wasn't, however, taking a relaxing break between semesters. She was working six or seven hours a day, preparing to enter the National Senior Ladies Figure Skating Competition, held this year in Longbeach on February 9 and 10.

The Nationals is one link in a chain of skating competitions, which culminate in the "Worlds" competition and the Olympics, if they are held that year.

To compete in the Nationals, one must have placed among the first six skaters of the previous year's Senior Nationals or among the first three of the Junior Nationals of the year before.

Lynn has been qualified for the past two years, since in 1961 she won third place in the Junior Nationals and then went on to place sixth in the Senior Nationals in 1962.

Lynn placed third in the figure skating event, and in the free skating event, she was again third among the eight competitors. The free skating event requires music of several moods and tempos after which the skater makes up a routine. Lynn's choice was unusual since the musical excerpts she combined were all taken from one work, Delibes' Coppelia.

In the final judging, based on both the figure and free skating divisions, Lynn came out fourth. Although only the first three winners of the National competition are sent to the Worlds, this does mean that Lynn will be the alternate for the United States Worlds team. The World Competition will be held in Cortina, Italy early in March, and if one of the regular team members gets sick or breaks a leg, Lynn will fly to Cortina.

For the week before the Nationals, Lynn trained in Berkeley, California, with the teacher with whom she had studied last summer while she was going to Berkeley summer school.

Once she got to Long Beach, it rained continuously for the first time in eleven years. Floods, however, didn't stop the skaters, who had a giant new indoor rink, built on the California beach, to skate on, and Lynn seemed to think that her trip to California was a pretty nice way

Guest Professor Lafuente from University of Madrid Views Weather, Art, Architecture, Tradition, and Us

by Betsy Greene

Enrique Lafuente Ferrari, or Mr. Lafuente, is a short, courtly man who hates cold weather. He is visiting Bryn Mawr for the two semesters of 1963, as professor of History of Art and Spanish. He has written several books on the history of Spanish art, Velasquez, and Goya, which have been translated into English, German and French.

When asked what made him come to Bryn Mawr, Mr. Lafuente said: "Last summer Mrs. Marshall was in Madrid and invited me to come. Unfortunately I could come only for two semesters. I would like to stay longer.

"I was at Bryn Mawr once before, in 1958. It is a great pleasure for me to be back here again."

What things do you dislike about Bryn Mawr? we asked.

"I like everything except the cold — and that is not really Bryn Mawr's fault.

"It is very interesting for me to see college life here. It is very different from the university life in Madrid. Here the life is closed. I think this is good. It gives the students a very concentrated college life."

I see that you are teaching a course on Velasquez and one on Goya. Could you tell me a little about them? we asked.

"Yes. Velasquez was seventeenth century and Goya was nineteenth, but both were very advanced for their time, very modern, different from the academic painters. They had a new vision of painting.

"Velasquez is one of the first painters that does not draw a line. He uses the touché, the technique of isolated dots, somewhat the technique of the impressionists. He separates the line, and the spectator's eye can reconstruct its unity.

"As I said, the impressionists use this technique, but they systematize it more.

"Goya is considered the forerunner of modern expressionism and surrealism. He paints fantastic scenes that he sees in dreams. He is also a great critic of Spanish society of his time; he was influenced by the ideas of the French Revolution.

"Goya is a realist in his portraits, although he idealizes his subjects more than the true realists. Have you seen the painting of the Three Smiths in the Frick? It is very modern in technique and in feeling." He began to discuss modern painting.

"Very little is known in Europe about American painting. I would like to see an anthology of American painting made and sent to Europe."

What painters would you include? "I can't tell you so suddenly. I would have to think about it." He leaned back and thought. "Whistler, Picasso . . . 'Mama Mosseca.' Have you seen any of her work?"

No, I'm afraid I . . . "She was a very interesting per-

son. She began to paint fairly old. She died quite recently, in her eighties . . ."

Oh! ! ! Grandma Moses! "Yes; she is representative of a certain ingenuous type of art. I would include her."

As a history of art professor, what do you think of Bryn Mawr's architecture?

"It is old-fashioned, but it has its special quality. It's modern gothic, of course, built in the period when modern gothic was popular. I suppose that when there are new buildings they will be in the modern style.

"Of course, it is a question of opinion, whether it is better to have harmony between the buildings of a college or to build them in new styles. Perhaps it is more logical to have new buildings in new styles."

Have you met many of the students?

"I have been to dinner in Spanish House and in other dorms. I was very surprised at Hell Week. It is the most curious thing I have seen here.

"I think the tradition has a very profound sense in the way it strengthens the ties between old and new pupils."

Do you think Bryn Mawr girls are typical of the American woman?

"In a certain way. I think they are more analytical . . . perhaps they are typical, but on a higher level than the typical American woman."

We stood up to go.

"By the way," he said, "Where did you say I should send my subscription to the College News? I am looking forward to seeing it." (ed. note, pardon the plug).

In and Around Philadelphia

MUSIC

Philip Entremont, pianist, is the featured performer at Philadelphia Concert Orchestra concerts on Friday, February 22 at 2:00; Saturday, February 23 at 8:30 and Monday, February 25 at 8:30 at the Academy of Music. Eugene Ormandy will conduct Symphony No. 4 in A by Roussel, Espagna Rhapsody by Chabrier, Rhapsodie Espagnole by Ravel, Symphonic Suite from "The Love for Three Oranges" by Prokofiev, and Piano Concerto No. 1 by Rachmaninoff.

The Philadelphia Lyric Opera Company will present Bizet's The Pearl Fishers, at the Academy on Friday, February 22 at 8:15. Marguerita Rinaldi and Ferruccio Tagliavini will sing the leading roles.

THEATER

In A Program for Two Players, Helen Hayes and Maurice Evans do scenes from the Bard at the Walnut Theater from February 25 through March 2. Evening performances are at 8:30; matinee at 2:00 on Wednesday and Saturday.

Hot Spot stars Judy Holliday as a nurse in the Peace Corps, at the Shubert, 250 S. Broad St. from February 27 through March 16.

Bertolt Brecht's comedy, A Man's A Man will be presented at Plays and Players Playhouse, 17th and Delancey Place, February 25 through March 2 at 8:30.

MOVIES

The Would-Be Gentleman, film version of the Molière classic transferred from the stage of the Comédie Française, begins at the Wayne Avenue Playhouse on Wednesday, February 20.

The Trans-Lux, Chestnut at 15th, will feature Freud, with Montgomery Clift in the title role, from February 20.

Judy Garland and Burt Lancaster star in A Child Is Waiting at the Arcadia, 16th and Chestnut.

It looks like we have another Carry On Nurse. Divorce—Italian Style is still playing at the Bryn Mawr.

The Ardmore is featuring Walt Disney's In Search of the Castaways. Barabbas is playing at the Suburban Theater, Ardmore.

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Recipe For Instant Scholarship Requires Recondite Annotations

by Pauline Dubkin
After Robert Benchley, after a fashion
(Which means that I borrowed parts of this idea from Robert Benchley, but didn't T. S. Eliot say that "Immature poets imitate, mature poets steal?") And I do consider myself a poet).

We hear a lot about scholarship around here, but how many know just what scholarship really is, or how to achieve it?

Fortunately, I have now devised a formula for instant scholarship. It reads "the more voluminous and the more recondite the annotations, the greater the amount of scholarship." It is foolproof.

Say you have to write a paper on "The Wasteland," since we've already mentioned Eliot. This poem in its entirety obviously does not lend itself to scholarly interpretation, which is always intensive, not extensive. So you only take a small section of the poem. In fact, you can take only one sentence. In that case, your paper will consist of one sentence and 15 pages of footnotes. Here is an example of the technique:

April is the cruellest month.
April. Corruption of "Aprille." By using this word in the opening sentence of his poem, Eliot parodies Chaucer, who did the same, and suggests that the characters of "The Wasteland" are also embarking on a pilgrimage. It is interesting to note that "April" is the first word of the sentence and "month" is the last, April being a month. Thus the beginning and the end of the sentence are correlates but not identical, as is the case in line 120, "Nothing again nothing."

Is, i.e., not not is. This concept is borrowed from the field of logic, where "p" is the same as "not not p." The Cf. Hamlet, "To be or not to be, that is the question" and Eliot's own "Murder in the Cathedral." Most commentators on the poem think it should be pronounced "thuh," although some of the newer English critics insist on "thee."

Cruellest. The use of the superlative here makes it clear that Eliot is comparing all 12 months. If he were comparing only April and May, as some critics have contended, he would have written "the cruellest month." Cf. course, the superlative is sometimes wrongly used. Viz. the

account of Joe Hackensack's statement before a fight that he refereed on Sept. 14, 1963 in Detroit: "May the best man (of two) win." Correctly, he would have said the better man.

Month. i.e., 30 days, if Eliot were indeed referring to April. Had he been referring to February, for instance, "month" would have equalled "28 days." (Except in leap years). Since "month" is related to "moon" and "moon" ("lune") to madness, the word gives the entire sentence a tone of madness, quite in keeping with the use of the word "cruellest." On the subject of so-called moon-madness, viz. the works of Irving Berlin, though the time there is June, not April.

Thus the sentence taken in its entirety seems to mean that April, one of the months of the year, is, i.e., "not not is," the cruellest of those months, although variant readings are possible.

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Remarkable East House Leprechauns Decline To Emulate Student Exodus

by Diana Koin, '65

— An epitaph to East House —
As most of us know, East House will be torn down in the coming months to make way for Erdman dorm. The last Freshmen were moved out last week.

Once upon a time about a block down the hill from the campus stood a homely white house which opened its doors to a different group of girls every single year. This wonderful palace was called East House. Although its doors are now locked forever, the girls who lived there will never forget it.

An old gentleman named Mr. Miserable helped watch over the girls, making sure they were all safely inside by dawn. Mr. Miserable told the girls that the trees around the house were inhabited by leprechauns; perhaps it was their magic that helped make East House a very special place.

The wonders within its walls were incredible to behold. Most beloved of all was an antique refrigerator, truly marvelous in its abilities, and especially prized because of its uniqueness. The girls also loved the windows on the second floor because they led to the roof, an enchanted place in the spring. The plumbing, heating and electricity were also fairly incredible due to their mode of operation, or, as the case usually was, their lack of operation.

The girls who lived in East House weren't really any different from the girls who lived a block up the hill, but nevertheless, they had certain distinctive traits. For instance, most of them were not extraordin-

arily fond of performing their obvious duty: studying.

Instead, they often found multitudinous other diversions. The most endearing activity was usually held in the smoker, the inner chamber of the palace; some people dared to call the activity ultimate procrastination, but as the girls were still young, the harmful influences were negligible. The activities of the

inner chamber lasted long into the night, sometimes failing to cease until morning.

Today the palace stands locked and alone. Soon it will disappear completely and in its place will appear a glossy new structure. Although the old palace will be gone, parts of its happiness will always exist, and if leprechauns can survive bulldozers, perhaps

Hitherto And Ever After

Continued from Page 1, Col. 1
Are My Specialty" and "A Proper Gentleman" stood out among the tunes.

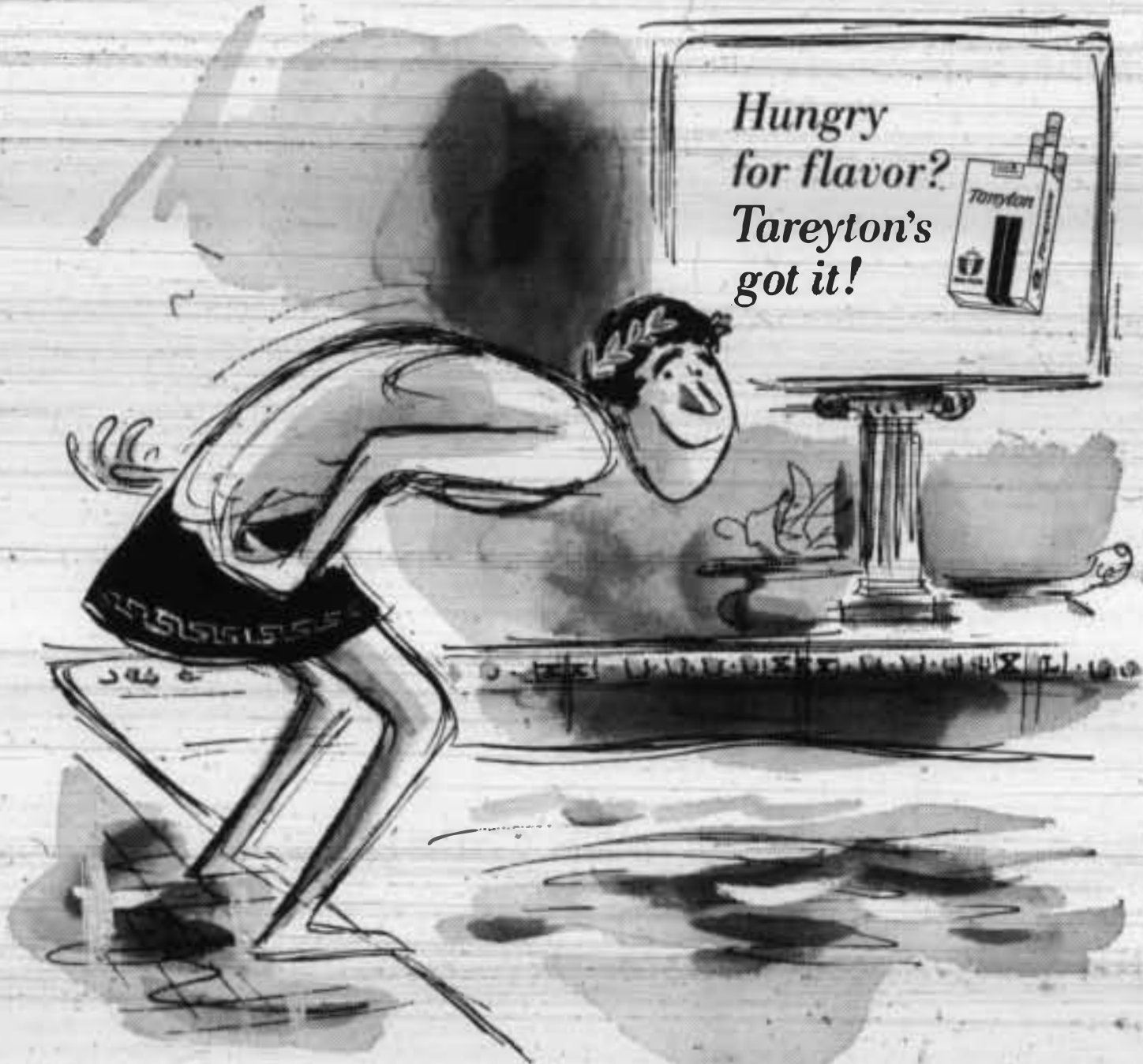
Among the performers Jacqueline Giuliano carried her story with poise and charm. She was better than the part the script gave her. Karen Durbin wore a consistently Hazelesque and Southern character as Rafflesia the maid. Deborah Garretson projected the knowing Family Spirit in an effortless style. As Aunt Abigail, Mary Currie brought off a quick switch from hypocrite to gamey old girl in her song and dance with the plumber.

Two show stoppers were Barbara Miller's sizzling Salome and Mary Daubenspeck as the plumber in the long neglected family pipes. Betsy Bielski did a mother-pecked poet with abundant flourishes. Mary Thom as Sir Donald timed her laughs nicely and chose to stay in character rather than pirate the rest of the show by leaving the other half on when half her mousetache dropped off. Andy Miller did a graceful portrayal of the gambling cousin Alphonse, Suzanne

Weidel played the lawyer with a snappy Gilbert and Sullivan manner and fool-proof exit line. Celia Rumsey put over an extremely arch Lady Katherine. Joan Cavallaro wisely presented rather than attempted to represent the martial Roman Marcus Claudius. Elizabeth Stamm played the poet's mother with overtones of Tennessee Williams. Anne Lovgren was properly withering as the butler with 200 years' service. Viola Wathan put some literary history into her bemused and sad lines as the Victorian Gentleman. Nuna Washburn was a lively Pict Lady Gwenth.

Diane Sampson as Aunt Josephine, Deborah Rogers as Uncle James, Donna Macek as Aunt Matilda and Carolyn Wade as Hepatica all gave creditable performances. Caroline Willis was an amusing Master Jason Marlowe Monmouth Addison Hugh in sailor suit.

Additional Ancestors were Ann Bradley, Sarah Dunlap, Victoria Grafstrom, Leslie Hiles, Elizabeth Roueche, and Sharon Shelton. Leslie Preston and Jo Ann Strom were the think fast poster auctioneers.



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